

OLD STABLE BY INIGO JONES,
AT BRYMPTON MANOR-HOUSE, SOMERSETSHIRE.

At a short distance from Yeovil, is the old manor-house of Brympton. This ancient building, which is of great interest to the architect, is of two periods, that of Henry VII. and Charles II.; that belonging to the latter is said to be the work of the celebrated Inigo Jones; and if not executed by him, there is little doubt that it was carried out from his designs by one of his pupils.

Immediately adjoining the manor-house, on the right, forming indeed one side of the quadrangle in front of the building, is the ancient Gothic chapel, which possesses a very good ornamented old timber roof. Inigo converted this venerable building into a stable.

It is now used as a place for lumber. The stalls for the horses remain, and as they are curious, I was induced to make a sketch of them, especially as no example of old stabling has yet appeared, even in your valuable paper, or in any other illustrated publication.

Horace Walpole in his account of the life of Inigo Jones states, that the front of Brympton, formerly the mansion of Sir Philip Sydenham, was erected from his designs, and if there is any reliance to be placed upon tradition, this is likely to be correct, as the garden front of Brympton, and the garden front of Hinton St. George, in the same county, are celebrated throughout Somersetshire as the works of that great architect. C.

THE ART-UNION CARTOONS.

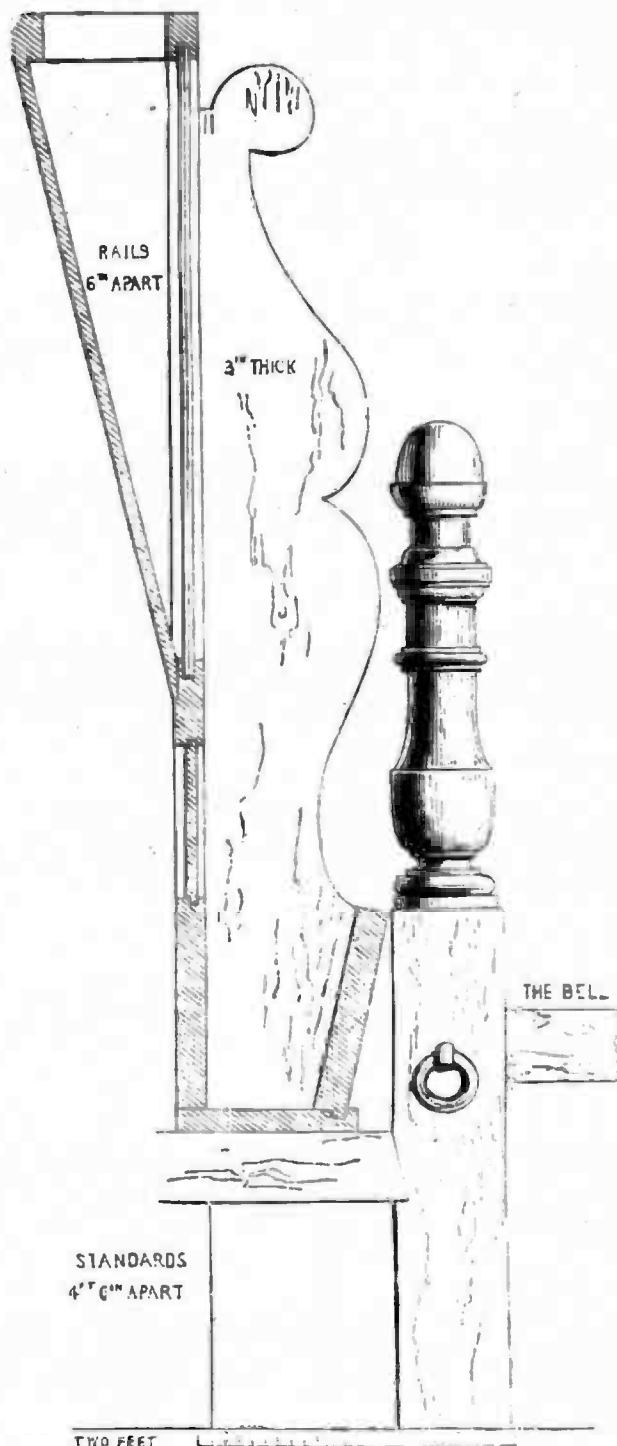
SIR,—In your 152nd number, you favoured the artists with the report of a committee of the Institute of the Fine Arts, for which all those who are interested in competitions are under an obligation to you, not that the conclusions of that report are completely warranted, at least, so far as appears upon the face of it. The artists may be deserving of the censure passed upon them, and certainly as judges, whether at Brompton or Westminster Hall, they have given no satisfaction. But I would suggest a course which would go far to prevent the evils contemplated by the report. No secrecy should be allowed at all; it is a screen to the base and dishonest; it becomes an excuse to the timid for flinching from their duties; whilst it only impairs the utility of the exertions of the honest and fearless.

All the competitors should be required to record in a book, to be kept in the exhibition room, open to public view, his opinions of any or all of the works, except his own, together with his reasons, if possible, for such opinions, attaching his name and address. This should be done within a limited portion of the time of the exhibition,—say the first fortnight,—or he should forfeit his right of competition. The opinions thus recorded should be open to the public for a further time; and I would have another book in which any amateur should be at liberty to insert his opinion of any or all of the works, on the same condition of attaching his or her name and address.

These opinions will be estimated according to the value of the names respectively attached, or according to the reasoning in support of them; and guided, but not governed by these opinions, the parties who give the money should decide for themselves. It might be desirable to have two or three estimations by the competitors, but the details of the plan must depend upon the number and class of the works sent in.

The competition in cartoons for the Art-Union picture, to the exhibition of which your numbers alluded, is, as therein stated, regarded with great interest by all who are watching the progress of the arts of this country, and especially by those who are practising them. It is the first step taken by the Art-Union in the right direction, for encouraging the higher class of art; but, notwithstanding the committee have had the courage to throw open the exhibition to the criticism of their subscribers and the public before decision, they will be guided to the selection of a piece of clap-trap and picture-making, instead of the work of mind they have asked for, unless they adopt some such method as I have suggested above, of obtaining opinions of competent men, guaranteed by their reputation as artists. For example, we find all the press

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running in favour of "Philippa interceding for the Lives of the Burgesses of Calais;" and yet in this cartoon, the whole character of the subject is lost in the mob: to this cartoon, as well as that opposite "The Entry of the Boy-king, Henry the Sixth," would be justly applied the criticism, "I cannot see your subject for your figures." Indeed, if it were not for the keys which form such prominent objects, I doubt if any person could discover the subject. The anger of the king,—the heroism of the burgesses, and the consequent benevolence of the queen—where are they? Is that miserable creature on his knees the noble-minded Eustace St. Pierre? Would not the infuriated king, when appealed to for mercy, have turned

to the object who was interposing between him and his victims, instead of looking up into the skies star-gazing, or as if he were calculating whether 2 and 2 made 4 or 5? for that is his expression in the cartoon. Would the wives and families of these burgesses have been allowed to crowd thus indecently into the presence? Froissart tells us "Sir John de Vienne conducted them to the gates, and the king was admitted within the barriers to the presence of Edward; and we hear that on a previous occasion, about 500 useless mouths having been turned out of Calais, were refused passage, and perished miserably between the barriers and the town. Under these circumstances, is it possible to suppose that this riotous rabble would have